



BATH
SPA
UNIVERSITY

Exhibition open

20 April – 1 May 2018

Bath School of Art and
Design
Bath Spa University
Sion Hill
Bath BA1 5SF

Image: Andrew Pepper

Documents, Alternatives (#3)

*Exhibition hosted by the Art Research Centre, Bath School of Art and Design
BSAD Gallery*

Documents, Alternatives: a symposium of artistic process and practice, 20 April 2018, accompanies this exhibition curated by Angela Bartram.

The exhibition and symposium are part of the *Alternative Document*, a project by Dr. Angela Bartram, Associate Professor and Head of Arts Research, at University of Derby.

The documentation of ephemeral artwork, works made to be transient, changeable and un-fixed, is often problematic for the intent and premise of creation as it aligns itself with a particular moment, place and viewpoint in time. Lens-based methods are mostly relied upon to communicate actuality and happening and to fix the un-fixed memory of the artwork, and this is part of that problem. Effectively, this type of documentary device works in opposition to the concept of the artwork, cementing into a fragmentary history when all it wants is to be fleeting in its temporality. The lens-made recording tends to generalise vision and, by extension, it does not fully communicate the experience of 'being there' and present. Experience is difficult to replicate through a lens. This is problematic for artwork whose very premise is to be transient and time-based, and for which direct experience is a priority.

'Documents, Alternatives' is a collection of interlinked exhibitions that include time-based works reliant on performative process and created experience for understanding, which aim to resolve this issue by making the document and artwork reflexive. In doing this they acknowledge their need for change so to remain continuous and in process through staging a practical and thought provoking dialogue across venues. Positioned to operate at the intersection of artistic and academic domains, the project is as creatively stimulating and progressively invigorating as theoretically interrogatory and analytical. This is an experimental, discursive curatorial strategy whereby the document becomes a new artwork and the artwork becomes a new document to keep the ephemeral evolving and in transition. This is exhibition number 3 in the series.

To be true to the nature of ephemera, the discursive environment that is 'Documents Alternatives' is curated to map a staging that is in 'motion' and responsive to artistic meaning and intention. Here, the artworks learn from their prior incarnations, and respond to a re-grouping with the others in the collection of 'conversational' exhibitions, of which they are now becoming familiar, and their own concepts to be kept very much in the present. Moving beyond traditional unsympathetic means used as sole mode of translation, it offers a more effective way of communicating the artwork by keeping it current and active, and by denying its relegation to the historic past. To do this it positions the artwork as document and new work simultaneously thereby creating a generating loop of reflexive and developing activity. The exhibitions foreground fluidity and diversity of translation and includes multiple art voices and modes of output, and the work is significantly adapted for this version from those previously staged at Airspace Gallery (Stoke on Trent, 2017) and Verge Gallery (Sydney, 2018). Artists include: Tim Etchells, Andrew Pepper, Emma Cocker and Clare Thornton, Rochelle Haley, Kate Corder, Steve Dutton, Luce Choules, Morrad + McArthur, Brazier and Free, Andrew Bracey, Louise K. Wilson, and Angela Bartram.

Artworks

Layout from reception clockwise from the left:

Steve Dutton

Emma Cocker & Clare Thornton, Andrew Bracey (large projection)

Morrad+McArthur, Rochelle Haley, Brazier Free (floor monitor)

Tim Etchells

Luce Choules

Angela Bartram, Louise K Wilson, Kate Corder (small projection)

Andrew Pepper

- 366:366 (eventually animated)

Angela Bartram, 2018

For the leap year of 2016 I exhaled on an etching plate every day. 366 breaths layered on the same surface, in the same place, and at roughly the same time. The accumulative breaths charted the process of isolating and capturing those layered singular exhalations, and now the act is being reversed through repetitive laborious methods. '366:366 (eventually animated)' is a work in process, a series of prints made from the etched plate to match the number of breaths which scored it's image. These prints become the animation, itself in a state of being unfinished and incomplete in tandem with the etching process on which it relies.

- Aphantasia (Pieter Bruegel the Elder Hunters in the Snow)

Andrew Bracey, 2017

I make paintings. I create images. I use something that exists already, in order to create something new. I often use images of historical paintings, to change/adapt/alter/add to/appropriate and spur on from. I see this as a parasitical act. I am the parasite, the original painting is the host. Sometimes I feel, or rather I hope, that the position can change; can I become the host, to offer mutual benefit or am I a scourge, a drain on the energy and power of the original painter's work? I am the parasitical painter

I found out two years ago that I have aphantasia. I cannot visualise; I cannot form visual thoughts in my mind. I cannot recall memories visually. I felt a lack for something I have never had. It blows my mind that others can see and create in their minds. It made me wonder; maybe that is why I paint? Perhaps this is why I create images, and perhaps why I do not start with the blank canvas, but with an image.

With this work, titled 'Aphantasia', I am making new compositions from important historical paintings. I cannot 'see' the painting in my mind, as an image. I 'smudge' the painting, it becomes something else, something new. The original disappears and is replaced. I can only 'see' in the moment, not a clear memory of what was there.

- Asylum Records

David Brazier & Kelda Free, 2013

A residency at Fremantle Arts Centre in Western Australia sparked intensive research into its dark past as a 19th Century lunatic asylum. It's said to be the most haunted building in the Southern Hemisphere. We set about generating a new archive for the asylum. Research with the local library, museum, historians, a medium and paranormal investigators was presented to blackened symphonic metal band Advent Sorrow. Our collaboration spawned a dark ambient track featuring onsite recordings and *Like a Moth to the Flame*, a tale of loss and grief drawing inspiration from a historical account. *Asylum Records* pushes the past through an extreme form of mediation to alternative audiences, while challenging notions of who has the authority to create archives. The

tracks feature on Advent Sorrow's tour playlist and are met with critical acclaim amongst black metal enthusiasts worldwide.

- Seam

Luce Choules, 2015

Following an initial field visit, I returned to Green Cliff to make a performance survey of Bideford Black in situ. My survey focused on the mineral's attached and detached states – from embedded seam site to autonomous material – documenting its physical and ephemeral qualities. During the first rainy days of arriving, I observed the cliff painting itself with washes of deep dark black over grey. It was at that point I realised I was there to witness painting and drawing as a natural event – from then on, I would only be mining the mineral with concepts and cameras.

- *The Italic I*

Emma Cocker & Clare Thornton, 2016

The Italic I is a collaborative enquiry for exploring the different states of potential made possible through purposefully surrendering to the event of a repeated fall. Parallel to performance and its visual documents, *The Italic I* has involved the production of a textual lexicon for reflecting on the different episodes within falling, generated through the 'free-fall' of conversational exchange. An attempt is made to slow and extend the duration of falling in order to elaborate upon its various phases or 'scenes'. For *Documents, Alternatives*, Cocker and Thornton present a slowly looping video and text-work developed in dialogue with creative technologist Dane Watkins.

- *HOW, Heathrow Orchard Walks (2014-2016)*

Kate Corder, 2018 edit

Kate Corder's film "HOW - Heathrow Orchard Walks (2014-2016) 2018 edit" pieces together through stills and moving image a layering of HOW events, which took place during 2014-2016. HOW in a nutshell is essentially a series of participatory walk events where Kate Corder acted as a tour guide to contested land surrounding Heathrow Airport. The land is continually threatened by suggestions of airport expansion. Participants were invited to take part in the walking of the land and others were also met on route and knowingly or unknowingly took part in the HOW event. Before Heathrow Airport was opened (1946) the region was a place where market gardens, orchards and nutteries flourished. The cultivated land provided all kinds of fruit and vegetables to help feed London. Fruit blossom observed in springtime indicates the possibility of foraging activity later in the year, but fruit is sticky and never a certainty, because of weather and wildlife both human and non-human.

- *Some Mountain Noise*

Steve Dutton, 2016-18

This work, an avatar-read text piece which plays intermittently in the gallery space, forms part of an ongoing exploration into mutability of voices, images, texts, signs and times. Having made a suite of drawings and texts which came about from observing the Sierra de Tramuntana in Mallorca (and were shown in previous manifestations of this project) I have been weaving an interior monologue of voices, noises and texts into the immovable sensation of the mass of the mountains. The texts ranges from thoughts on singing, idiocy, deep time, acrobatics and fragments of sentences

- *Red Sky at Night*

Tim Etchells, 2010

Red Sky at Night is an installation that changes through the course of its exhibition, through which sets of hand-made cardboard letters spelling the word 'hope' are hung with ribbon from brightly coloured helium balloons and installed against the gallery ceiling each day. The work activates the tension between the meaning of the text and its' shifting unstable physical manifestation; form and content held in a dynamic opposition that plays out repeatedly. Whilst Etchells' message of 'hope' is presented as 'damned either way' - trapped against the ceiling or else fallen to the ground - it is nonetheless always re-stated daily, re-placed and re-performed, as if one day the experiment of optimism might produce a different result.

- *Reach*

Rochelle Haley, 2015

Reach is a performance to video 'drawing' that diagrams the outer limits of a dancer's reach, referencing Rudolf Laban's concept of the 'Kinesphere'. Dancer Ivey Wawn performs Haley's drawing by winding red tape around nails at previously mapped out points on the wall. The outermost points are measured to extend the limbs of the dancer's standing figure - the space represented by Laban's 'kinesphere', which is a spatial construction he describes as "the sphere around the body whose periphery can be reached by easily extended limbs without stepping away from that place which is the point of support when standing on one foot" (1966, 10*). The overall composition of the drawing changes each time it is performed as the dancer makes improvised choices from the set of relations constructed by the artist.

* Laban, R. (1966) *Choreutics*. Annotated and edited by Ullmann, L. London: MacDonald and Evans.

- *A Lack of Chairs*

Morrad+McArthur, 2018

This video is based on a chance encounter of three sonic assemblages; each of these entities seeks continuity but originates from a disparate place. Originally, the sonic linked themselves together through time, meeting each other through random actions, some of which only will only occur once. These entities have been sourced and gathered from various situations located from

London to Sydney, and in this incarnation, are meeting together in a middle ground; the situated context of the video. This 'meeting' is a reflection on the working methods of both practitioners.

- *Three-Nine Flat (with drawn line)*

Andrew Pepper, 2018

This iteration of **Three-Nine** strips away elements of the original installation, leaving only the 35mm slides which were individually projected across the exhibition space to illuminate the gallery wall and a centrally mounted digital hologram. The holographic image and sculptural plinths, on which each projector was mounted, remain faint memories of a more complex past. The focus has shifted here, attempting to examine, through close 'looking', and displaying the previously hidden, this wall-based visual information dislocated from its previous presentation. The document becomes another work, which becomes another document, which becomes another work. The flat made spatial - made flat – a record of more complex (historical) testing.

- *Parabola*

Louise K Wilson, 2017

A single channel video that explores experiences of weightlessness. In the climbing phase, gravity changes from 1 G to 2 G for 20 seconds before achieving the weightless phase at the top of the curve for approximately 25 seconds. During the descent phase of the flight, the plane returns to the 2G for roughly 20 seconds and the cycle is repeated. The experience of weightlessness, in other words, is framed by moments of double gravity. There are no windows in the plane's hold so there is no sense of where you are in (air)space. The sheer brute force quality of zero gravity surprises, you are not floating but falling upwards.

Biographies

Angela Bartram

www.angelabartram.com

Angela Bartram works in expanded sculpture (objects, sound, video, performance event) and published text, concerning thresholds of the human body, gallery or museum, definitions of the human and animal as companion species and strategies for documenting the ephemeral. Recent exhibitions include Karst, Plymouth (2016), Hillyer Art Space, Washington DC (2016), Miami International Performance Festival (2014, 2013), and Grace Exhibition Space, New York (2014, 2012). Publications include the co-edited book 'Recto-Verso: Redefining the Sketchbook,' and chapters in 'Collaborative Art in the Twenty-First Century' and 'Intimacy Across Visceral and Digital Performance.' She has a PhD from Middlesex University and is Associate Professor and Head of Arts Research at the University of Derby.

Andrew Bracey

www.andrewbracey.co.uk

Andrew Bracey's work uses reproductions of historical figurative paintings as a surface for abstracted structures of painted marks, usually replacing the figure. Solo exhibitions include: Isherwood Gallery, Wigan (2017); Usher Gallery, Lincoln (2014); Nottingham Castle (2014), Manchester Art Gallery (2009); Transition Gallery, London (2007) and firstsite, Colchester (2006). Curated exhibitions include Midpointness (2015-17) at Lock Up, Newcastle, Australia, Airspace Gallery, Stoke and Trans Art Triennale; (detail) (2014/5) at H-Project Space, Bangkok and touring and Unspooling: Artists & Cinema (2010), Cornerhouse, Manchester. He is currently Programme Leader of MA Fine Art at The University of Lincoln, England.

David Brazier & Kelda Free

www.brazierfree.com

David Brazier and Kelda Free's itinerant practice sees them working site specifically, negotiating the complex relationships that constitute 'site'. They examine relationships between a location's social, economic, political and institutional dimensions and their personal histories, working methodologies and artistic autonomy. They seek tensions within these relationships and employ a variety of social forms and gestures in order to interrogate and re-imagine the systems and spaces they occupy. Their work has been supported by organisations that include Arts Council England, Arcus Japan, Khoj International Artists' Association India, NAVA Australia and California College of the Arts.

Luce Choules

www.lucechoules.com

Choules is a UK-based artist operating from field centres in France and Spain, and works internationally. Using still and moving image, performance and sculpture, she is interested in the movement and behaviour of animate and inanimate objects – her work observing fragility and the environmental shift in human nature. She is a Fellow of the Royal Geographical Society; and presents academic papers on the subject/object of fieldwork in artistic practice in addition to a series of public performances and artist talks on a new environmental (re)turn. Choules is curator of an international esparto project, and coordinates the itinerant artist network TSOEG.org.

Emma Cocker & Clare Thornton

<http://clarethornton.com/>

<http://not-yet-there.blogspot.co.uk/>

The Italic I is an ongoing collaboration between Emma Cocker and Clare Thornton. Emma Cocker is a writer-artist and Associate Professor in Fine Art at Nottingham Trent University. Cocker's writing has been published in *Failure*, 2010; *Drawing a Hypothesis: Figures of Thought*, 2011; *Hyperdrawing: Beyond the Lines of Contemporary Art*, 2012; *On Not Knowing: How Artists Think*, 2013; *Choreo-graphic Figures: Deviations from the Line*, 2017; *The Creative Critic: Writing as/about Practice*, and as a solo collection entitled *The Yes of the No*, 2016. Clare Thornton is an interdisciplinary artist and educator working from her studio at KARST Projects, Plymouth. She has shown her work extensively as a solo artist and in on-going cross-disciplinary collaborations with Jan Steinum (Norway), Paul Hurley and the Performance Re-enactment Society, which she co-founded in 2007 with projects shown at Arnolfini, Spike Island (Bristol), FlatTimeHouse, South London Gallery (London), Gagosian Gallery (New York).

Kate Corder

www.katecorder.net

Kate Corder is an independent artist and researcher. She was awarded a PhD in Art Practice at University of Reading in 2014. Her work often investigates plant material, earth works, rural labour and cultivation. In 2011 Kate instigated *Cultivation Field*, a symposium and exhibition project concerned with plants as material. Her exhibitions include *Document Alternative*, (touring 2016-2018), *Performance Activism Documentation* at Duke House, Institute of Fine Art, New York (2016) and EAST International, Norwich (2009). During 2014-2016 Kate performed a series of *HOW - Heathrow Orchard Walks* exploring contested land surrounding Heathrow Airport and the suggested "Third Runway". Two of these Walks (April and September 2014) were part of Kathrin Böhm's *Haystacks* event program. Kate's published writing includes Rachael Champion's Camden Arts Centre Residency *File Note* essay (2012) and the chapter "Plant growth as transient or durational material constructing sculpture through time" for *"Skulptur und Zeit im 20. und 21. Jahrhundert"*, (Böhlau: 2017).

Steve Dutton

www.steve-dutton.co.uk

Steve Dutton is an artist, researcher and curator who works on both collaborative and individual projects. He is currently working on solo projects and with Andrew Bracey on a Curatorial project entitled 'Midpointness' which has had manifestations for The Lock Up Gallery In Newcastle, Australia, Trans Art Triennial and Airspace in Stoke-on-Trent, UK. He is also currently developing a new body work under the working title of "industry" which is including drawings, sound works, animations, objects and texts, some of which is in Documents, Alternative. He is a Professor and Head of Art at Bath Spa University.

Tim Etchells

<http://timetchells.com>

Tim Etchells is an artist and a writer based in the UK whose work shifts between performance, visual art and fiction. He has worked in a wide variety of contexts, notably as the leader of the world-renowned Sheffield-based performance group Forced Entertainment. Exhibiting and presenting work in significant institutions all over the world, he is currently Professor of Performance & Writing at Lancaster University.

Rochelle Haley

www.rochellehaley.com

Rochelle Haley is an artist and researcher engaged with painting, drawing, movement and performance to explore relationships between bodies and physical environments. Her interdisciplinary approach to movement expands painting and choreography to investigate space structured around the sensation of the moving body. Her work aims to re-imagine the dynamism of material surfaces of representation to discover methods that are sensory, kinaesthetic, affective and rhythmic.

Haley lectures in expanded painting and experimental drawing at UNSW Art & Design, where she completed a PhD in 2009. In 2017 Haley was recipient of an Australia Council Arts Projects Grant, Copyright Agency Ignite Career Fund, Create NSW Artist Project Grant, and previously an Ian Potter Cultural Trust Grant, and NSW Artists' Grant (NAVA). She has staged 11 solo exhibitions and participated in over 45 national and international group exhibitions and collaborations, including curatorial selection for shows and performances at leading national venues Hazelhurst Regional Gallery and Museum of Contemporary Art Sydney. Her work has garnered national media coverage including The Sydney Morning Herald, The Australian, Art Monthly Australia, Artist Profile Magazine and Art Collector.

Morrad+McArthur

www.morradandmcarthur.bandcamp.com

Annie Morrad and Ian McArthur live at opposite ends of the planet. They compose and play collaborative sound work and live performances through the use of digital software Mixlr and Skype. Morrad (London) and McArthur (Sydney) began working together in 2014 exploring their interest in sound art, rhythm in the urban environment, improvisation, jazz, crowds and the city. During live events McArthur broadcasts electronic sounds, field recordings and live mixing. Morrad plays live improvised alto and tenor saxophone against these. For their recorded sound work the starting points vary from being concept driven to 'I've got this idea...'.

Andrew Pepper

www.apecpper.com

Andrew Pepper's practice examines aspects of the unsupported line, marks in space and our visual / physical engagement with apparent three-dimensional volumes. He works with holography, projected light and installation to combine and manipulate marks, releasing them from the surface on which they appear to rest. Recent pieces attempt to question our expectations around the visual fidelity of holographic images and employ aspects of the 'sideward glance' the peripheral view and the vocabulary of 'framing'.

Louise K Wilson

www.lkwilson.org

Louise K Wilson is a visual artist who works in time-based media. Recent exhibitions include Thackray Uncovered (Thackray Medical Museum, 2017); Submerged: Silent Service (Ohrenoch, Berlin, 2015); Duet for One: Intangible Culture (Ohrenhoch, Berlin, 2014) and Topophobia (Danielle Arnaud Gallery, London; Bluecoat Gallery, Liverpool and Spacex Gallery, Exeter, 2012). Her writings includes book chapters for 'In the Ruins of the Cold War Bunker' (2017), 'Contemporary Archaeologies: Excavating Now' (2009) and 'A Fearsome Heritage: Diverse Legacies of the Cold War' (2007). Her programme 'Cold Art', exploring artists' fascination with sites of Cold War ruination, was recently broadcast on BBC Radio 4. She is a lecturer at the University of Leeds.